

SÜDDEUTSCHER
MUSIKVERLAG
G. m. b. H.
STRASSBURG/E.

Valse fantastique

für

Violoncello und Klavier

von

Arthur Stubbe.

Op. 12.

Eigentum des Verlegers für alle Länder.

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VALSE FANTASTIQUE.

Arthur Stubbe, Op. 12.

Lento.

Violoncello solo.

PIANO.

mf *p* *mf* *espressivo*

dim. *p*

Più vivo.

poco a poco cresc. *f*

poco a poco cresc.

First system of musical notation. The top staff is in 12/8 time, starting with a piano (*p*) dynamic and a *poco a poco cresc.* instruction, leading to a forte (*f*) dynamic. The bottom staff is in 12/8 time, also starting with a piano (*p*) dynamic and a *poco a poco cresc.* instruction, leading to a forte (*f*) dynamic. Both staves feature triplet markings.

Second system of musical notation. The top staff continues the melody with a *rit.* (ritardando) marking and a *tr.* (trill) marking. The bottom staff features a *rit.* marking and a *mf* (mezzo-forte) dynamic. The system concludes with an *a tempo* instruction.

Third system of musical notation. The top staff includes a *rit.* marking and a *Tempo I.* instruction. The bottom staff features a *tranquillo* marking, a *pp* (pianissimo) dynamic, and a *rit.* marking. The system concludes with a *p* (piano) dynamic.

Fourth system of musical notation. The top staff features a *f* (forte) dynamic and a *pesante* marking. The bottom staff features a *f* (forte) dynamic and a *pesante* marking. Both staves include triplet markings.

First system of musical notation. The top staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a melodic line, followed by a section marked *molto rit.* and *pp* (pianissimo) with a triplet of eighth notes, and then a section marked *a tempo* and *p* (piano). The bottom staff is in grand staff (treble and bass clefs) with a key signature of two sharps. It features a piano accompaniment with chords and triplets, marked *mf* (mezzo-forte) and *p tranquillo* (piano, tranquil), and concludes with a section marked *molto rit.*

Più mosso.

Second system of musical notation. The top staff continues the melodic line with triplets and wavy lines indicating vibrato. The bottom staff continues the piano accompaniment with chords and triplets, marked *p* (piano).

Third system of musical notation. The top staff features a section marked *poco rit.* (poco ritardando) and *a tempo* with a triplet. The bottom staff features a section marked *poco rit.* and *p* (piano).

Fourth system of musical notation. The top staff continues the melodic line with triplets and wavy lines. The bottom staff continues the piano accompaniment with chords and triplets, marked *f* (forte).

Vivo.

mp leggiero

p *mp leggiero*

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The piano accompaniment is in bass clef and starts with a half note G2, followed by a quarter rest, then a quarter note A2, and continues with a series of eighth and sixteenth notes. The dynamics are marked as *mp leggiero* for the vocal line and *p* for the piano accompaniment.

poco rit. *f* *pp*

a tempo *f poco rit.* *pp*

The second system of musical notation continues the vocal and piano parts. The vocal line features a *poco rit.* (ritardando) marking followed by a *f* (forte) dynamic, then a *pp* (pianissimo) dynamic. The piano accompaniment also has a *f poco rit.* marking followed by a *pp* dynamic. The tempo marking *a tempo* (return to tempo) appears above the vocal line.

mf *mf*

The third system of musical notation shows the vocal and piano parts continuing. Both parts are marked with a *mf* (mezzo-forte) dynamic.

cresc. *poco rit.* *a tempo* *tr* *Cadenz.* *ff*

cresc. *poco rit.* *ff*

The fourth system of musical notation concludes the piece. The vocal line includes a *cresc.* (crescendo) marking, followed by a *poco rit.* marking, then a *a tempo* marking, a trill (*tr*) on a note, and a *Cadenz.* (cadenza) marking. The piano accompaniment also features a *cresc.* marking, followed by a *poco rit.* marking, and a *ff* (fortissimo) dynamic. The system ends with a double bar line.

First system of musical notation. The upper staff (bass clef) contains a melodic line with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The tempo marking *accel.* is placed above the final eighth notes, and *rit.* is placed above the final half note. The lower staff (treble clef) is empty.

Second system of musical notation. The upper staff (bass clef) contains a melodic line with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The tempo marking *a tempo* is placed above the first eighth notes, *spiccato* is placed above the first eighth notes of the second measure, and *legato* is placed above the first eighth notes of the third measure. The dynamic marking *p* is placed below the final eighth notes. The lower staff (treble clef) is empty.

Third system of musical notation. The upper staff (bass clef) contains a melodic line with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamic marking *p* is placed below the first eighth notes. The lower staff (treble clef) contains a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamic marking *p* is placed below the first eighth notes.

Fourth system of musical notation. The upper staff (bass clef) contains a melodic line with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamic marking *ppp* is placed below the first eighth notes, *tranquillo* is placed above the first eighth notes of the second measure, *p* is placed below the first eighth notes of the third measure, and *mf* is placed below the first eighth notes of the fourth measure. The lower staff (treble clef) contains a series of eighth notes, followed by a half note, and then a series of eighth notes. The dynamic marking *ppp* is placed below the first eighth notes, *p dim.* is placed below the first eighth notes of the second measure, and *mf* is placed below the first eighth notes of the third measure.

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with slurs and a crescendo marking "molto cresc." leading to a fortissimo "ff" dynamic. The bottom staff is in bass clef and contains a supporting line with chords and single notes.

Second system of musical notation. The top staff features a melodic line with a "rit." (ritardando) marking, followed by a "pesante" (heavy) section with a triplet of eighth notes, and then a "tranquillo" (calm) section. The bottom staff has a piano "p" dynamic, followed by a "pesante" section with a triplet of eighth notes, and then a "tranquillo" section with a triplet of eighth notes.

Third system of musical notation. The top staff continues the melodic line. The bottom staff features a piano "pp" dynamic with a triplet of eighth notes, followed by a piano "p" dynamic section.

Fourth system of musical notation. The top staff includes a "rit." marking, a "dim." (diminuendo) marking, and a piano "pp" dynamic. The bottom staff is marked "morendo al fine" (fading to the end) and includes a "r. H." (right hand) and "l. H." (left hand) marking, ending with a piano "pp" dynamic.



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VALSE FANTASTIQUE.

Violoncello solo.

Arthur Stubbe, Op. 12.

Lento. *Piano.* *p*

Più vivo. *p* *poco a poco cresc.* *f* *p* *poco a poco cresc.* *f* *rit.*

a tempo *p* *f* *pesante* *molto rit.* *a tempo* *pp* *p*

Violoncello solo.

Più mosso.

poco rit. *a tempo*

restez

frestez *Vivo.* *mp leggiero*

poco rit. *a tempo*

restez *Ima*

cresc. *ff*

poco rit. *a tempo*

tr

The musical score is written for a solo cello. It begins in the bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Più mosso.' The first system contains two staves of music with various triplet and sixteenth-note patterns. The second system continues with similar patterns, including a 'restez' instruction. The third system introduces a treble clef staff, with tempo changes to 'poco rit.' and 'a tempo', and a dynamic marking of 'p'. The fourth system continues in the bass clef with 'restez' and 'frestez' markings. The fifth system features a 'Vivo.' tempo change and a 'mp leggiero' dynamic marking. The sixth system continues in the treble clef. The seventh system returns to the bass clef with 'poco rit.' and 'a tempo' markings, and a 'pp' dynamic. The eighth system continues with 'restez' and 'Ima' markings. The ninth system features a 'mf' dynamic. The tenth system includes 'cresc.' and 'ff' markings, along with 'poco rit.' and 'a tempo' changes. The final system concludes with a 'tr' (trill) marking.

Violoncello solo.

3

Cadenz. *poco accel.* *II da* *Ima*

accel. *rit.*

a tempo *spiccato* *legato* *dim.* *pp*

tranquillo *espress.* *ppp* *p* *mf*

molto cresc.

ff *pp* *rit.* *pesante*

tranquillo *p*

pp sul G *morendo al Fine*

dim. *rit.* *pp*